4-15-1959

THE TOWER KPFA

APRIL 15, 1959 NO. 5

!DULLES QUITS!

CONCERT PROGRAM

HEIDI ELFENBEIN, PIANIST, 12:30-1:30

Sonata F Major Mozart -Sonata Opus 26 A Flat Major Beethoven
English Suite Number 2, A Minor Bach -Arabesque No. 1 Debussy
Images No. (Reflections in the water) Debussy

Miss Elfenbein broadcasts over KPFA. She has studied with Egon Petri. Her next public concert will be given at the Opus One, Sunday, April 19th.

Two Sections

1. We're all talking about the art of the future. Everyone thinks it is an extension and an intensification of the art of today. Based upon the advance guard of 1836 a direct line can be seen until now and can be predicted into many years to come. The art which lies upon that line is typified by heroism, by profundity, by novelty, and by an air of the unknown. In every year itsgeniuses have stood upon the shoulders of their fathers and have ground their heels into their faces as they shout, "See, we have surpassed you."

We care for the art of the future because it is our ticket to win the sweepstakes of today. The value of the following tips is therefore obvious to all.

The art discribed above is not of the future because:

1. It is the art of today. (Today lasts as long as our conception of it, be it a minute or a century. Today is tomorrow on the closing of the conception.)
2. The art of the future is to the art of today not as extension but as an unknown potentiality for reversal. It is that which lies within today as incomprehensibility. (What is the incomprehensible of today?)

2. "His conception of art expresses like discipline: a man is responsible in detail for what he does...he can expect no other salvation . He does not aim to please, to be popular, but to live, to be noticed." (Might he refuse to be noticed?)

If he has nothing else, he at least has: That it is all his fault.

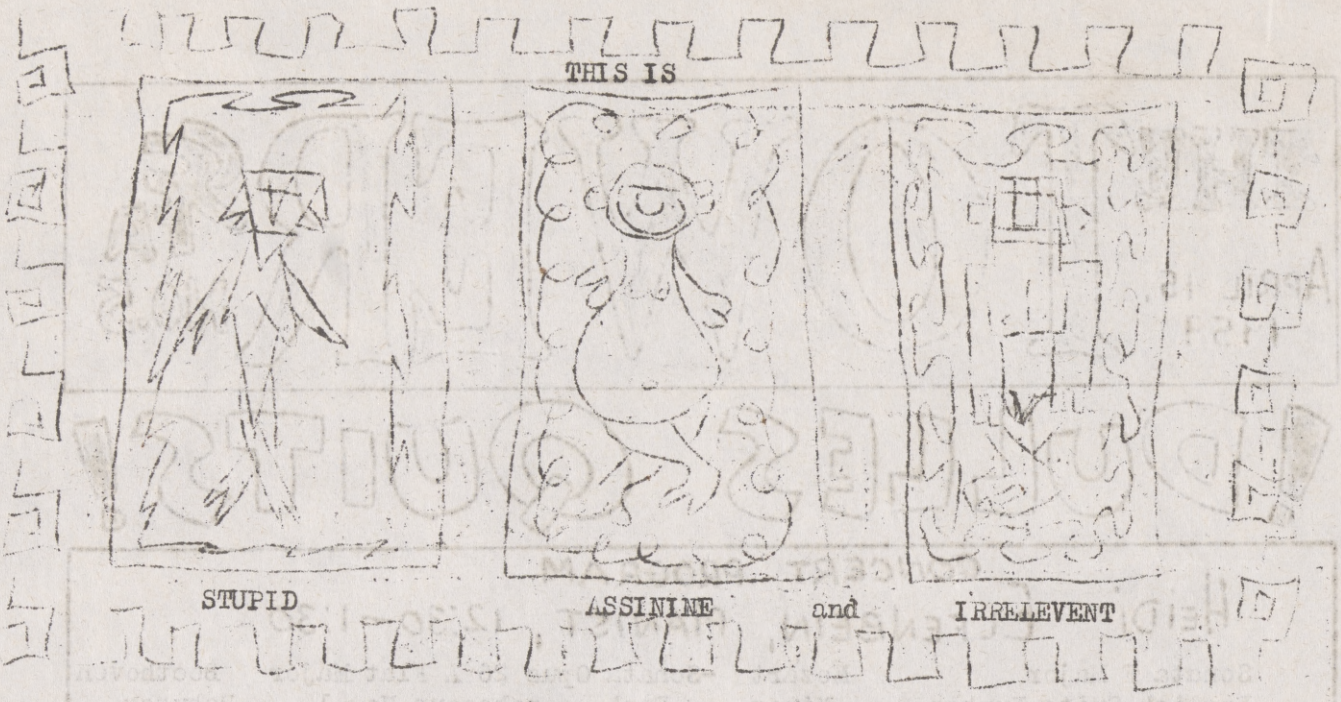
Fred Martin

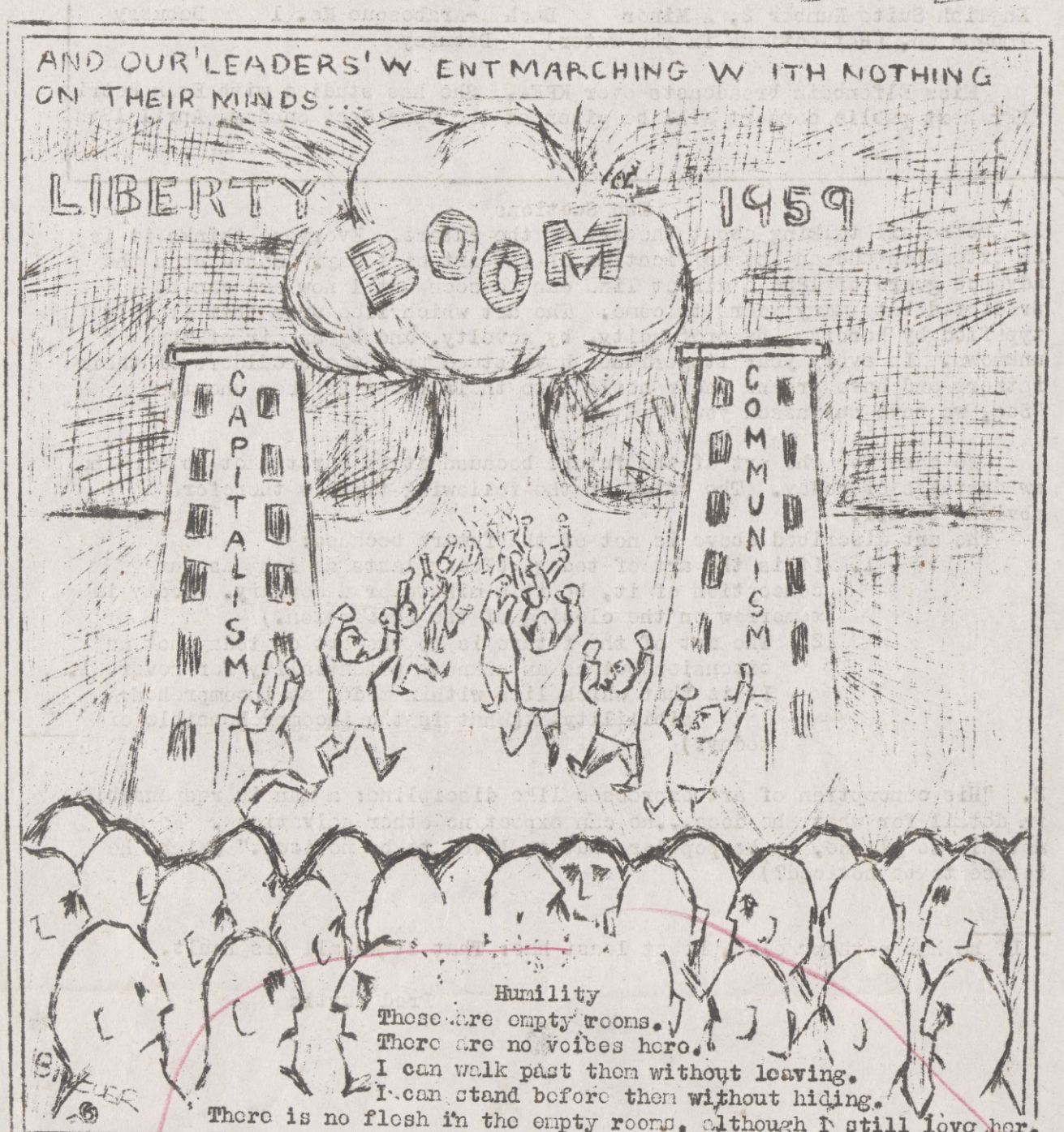
DILEXI GALLERY

APRIL 13TH—MAY 16TH 1858 UNION ST.

1ST ANNIVERSARY GROUP SHOW

Barletta, Diebenkorn, Kauffman, Morris, Moses, Neri, Petlin, Roeber, Smith, Valledor, De Feo, Goodwin, Lebdell, and Geist.





Humility

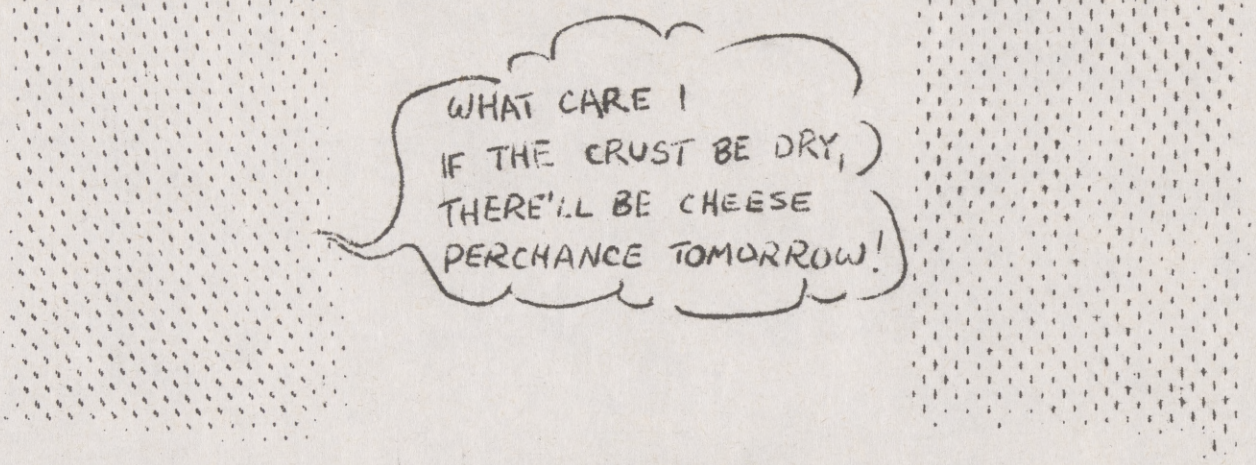
These are empty rooms.
There are no voices here.
I can walk past them without leaving.
I can stand before them without hiding.
There is no flesh in the empty rooms, although I still love her.
Though I can make no images in these rooms—
As I make no image of her.
She is a tall beautiful woman.
I can walk past her without leaving.
I can stand before her without hiding.
The good colored men could tell you.
They are made of the earth and talk of grain.
I was there.
The good colored men on steel springs for parking tickets and pocketknifes.
They were there because of the earth—
Bastard cop! Sonofabitch! The world is ending. The world is ending.
Waiting on its haunches to end, the world is ending (.)
And there are still a few mother-fuckers around fucking their women on the 25th of March, trying to prove that Mary was a Christian hero and that they are God.

Tom Houser

REMEMBER MOTHER...

...DUNCAN

Let's remember mother Duncan
And those who laid her low
Let's remember mother Duncan,
As we did the Alamo
We shall always remember
How she died for you and me
So let's remember mother Duncan—
And the joys of adultery.



Moral: Adultery is society's strongest biollaric against miscegeny.

Unanimous

FRANCO-CANTABRIAN ART, THE CAVES AT LASCAUX.

foghorn

echoed and bellowed-

as an organ

that played

about
a street-lamped glare

-in a
stilled grey mass.....